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NEW YORK'S COLOSSAL CC

Few people would undertake to move the furniture and personal effects of 500 batty families into one building at the same time and put each apartment into impeccable condition to receive guests within seventy-two hours. Yet a comparable job is faced practically every two weeks by the operators of the huge, handsome New York Coliseum, the leading exposition center in the United States. Its nine acres of floor space house an average of forty big shows every year, including the World Trade Fair each May, to which sixty countries sent exhibits in 1961. Since the Coliseum was opened five years ago, more than 16,000,000 visitors have passed through its turnstiles to gape at anything from flowers and scouting equipment to the latest in rockets or automated kitchens.

Space in the Coliseum is booked solidly a year in advance, usually for two-week cycles that begin on a Wednesday with the arrival of exhibits for a Saturday opening. A show runs nine days until the following Sunday, two days are allowed for dismantling, and then the process begins all over again. The rent for all four floors is \$61,000 for the two weeks, but separate floors can be leased at rates ranging from \$10,000 to \$23,000. The Coliseum can accommodate four shows at once, each with its own marquee, lobby, elevators and catering service.

Watching the installation of 3,000,000 pounds of paraphernalia in the Coliseum is a fascinating study of controlled chaos. Early Wednesday morning huge trailer trucks begin lining up on West 58th Street from Columbus Circle to the Hudson River three quarters of a mile away. At eight A.M. the trucks lumber into the building in a sequence determined by Ernest Moorehouse, superintendent of operations. Two ramps and an elevator—that can handle a 40-foot vehicle carrying a truck—take the trucks to their destinations.

Emergency looms in assembly and a bunch of missed yet calls. Two hour flower show, a tank of three extra tons of were too jammed to get

so the dirt was carried off in wheelbarrows and cartons. We scraped up the last specks just as the crowd came in."

Because the Coliseum can become an arena of international complications second only to the UN, the State Department and the building's operators have to be on the alert during shows attracting foreign countries, especially newly created states quick to resent real or imagined affronts to their national pride.

South Korea's delegation to the World Trade Fair set a new record for high dudgeon in May when its flag was flown upside down at the Coliseum. The previous year Tunisia's consul general noticed that his country's flag followed Turkey's although alphabetical order was supposed to govern the display. He stalked to the gallery sixty feet above the floor and pointedly corrected the mistake.

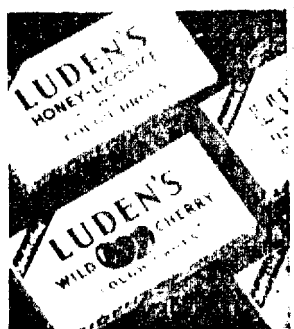
Despite the sticky situations, the Coliseum has promoted a significant increase in commercial and cultural relations, particularly with iron-curtain countries, since it was completed in 1956. Previously the Russians had declined to discuss a reciprocal program with us, because exhibition facilities in New York were wholly inadequate for the big publicity impact they wanted. After the Coliseum was available, the Soviet Union entered into negotiations for an exposition in New York and an American fair in Moscow that ran concurrently during the summer of 1959.

That breakthrough opened the doors to Poland, Czechoslovakia, Romania and Bulgaria. Political propaganda is barred from the shows, but displays of American products point up the stark fruits of

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CURTIS CIRCULATION 232 Independence Square, Phil

The National Motor Boat show drew an attendance of 392 power-driven boats for the crowd